JOIN in and CELEBRATE

SACRED DANCE GUILD

newsletter

Fall Issue 1972 XV 1

President's Message via Telephone:

It is hoped this Newsletter will be a "re-inspiration" issue. Our Vice-President has resigned. Our June Institute was cancelled due to lack of registrations. We spent $337.50 for this June meeting without having a meeting. Mary Jane Wolbers will finish out the term as National Program Chairman. Virginia Lucke will be the new National Publicity Chairman.

The President and the SDG officers ask that any one of you who is interested in taking over any position, please contact the President.

Sincerely,
Maxine DeBruyn

(Ed. Note: "So many could do so much -- so few do so little.")

In this issue....

President's Message	1
Special Announcements	1
Minutes, Guild Board	3
Recommended Reading	3
Guest Column (Mattlage)	3
"Bit" Reviews	5
Films	8
TV	8
Letters to the Editor	9
Spotlight on New Members	10
Membership Information	11
Helps and Guidelines	11
News of SDG Activity	12

Special Announcements=

There will be no national winter workshop in order to give our new National Program Chairman a chance to "get into" her new work!

There will be a Regional SDG Workshop in East Providence, Rhode Island on Saturday, January 20, 1973. Martha Yates of Centerville, Mass. will instruct in theology and interpretation. For further details, contact Carolynn Reed, 210 Taunton Ave., East Providence, Rhode Island, 02914.

Reports from President Maxine DeBruyn and National Publicity Chairman Virginia Lucke: February Workshop in Saginaw, Michigan with Janet Wright who will be in touch with Judy Andersen.
Spring Workshop in Grand Rapids, Michigan (could contact either Lucke or DeBruyn).

Louise Mattlage has had articles twice in a new magazine Faith and Art. It is published every other month. ($5.00 annually, Leroy Kennel, Ed., Box 408, Oak Brook, Illinois, 60521.)

Beverly Hamilton recommends a new book "A Lay for Dancing" by Lloyd Pfautsch $2.50 -- write her for the publisher.

There is a 7-State Regional Conference January 5-7, 1973 in Austin, Texas of the Texas Commission Arts and Humanities.
(Ed. Note: There will be more information on this conference in the Winter Issue as your Editor's present information is quite sketchy.)

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

SACRED DANCE GUILD OFFICERS 1972

President: Mrs. Robert D. DeBruyn, (Maxine), Box #76, Zeeland, Michigan 49464, Phone 616-335-9171
Vice-President:

Recording Secretary: Miss Sarah Parker, Parkside Evangeline Residence, 18 Gramercy Park, S., New York, New York 10003, Phone 212-677-6200
Corresponding Secretary: Mrs. Collins C. Clark (Kay), 636 Fountain St., N.E., Grand Rapids, Michigan 49503, Phone 616-459-2026
Treasurer: Mrs. Wm. F. Muir (Kathy) 2565 Boston St. SE., Grand Rapids, Michigan 49506, Phone 616-949-2459
Membership Chairman: Mrs. Carl Hartman (Wendy), Martin Road, Pleasant Valley, New York 12569
Newsletter: Mrs. Lawrence J. Intravaia, (Toni') 201 Hewitt, Carbondale, Illinois 62901, Phone 618-457-8603
National Program Chairman: Mrs. Charles Wolbers (Mary Jane), 111 S. Green St., East Stroudsburg 18301
National Publicity Chairman: Mrs. John B. Lucke (Virginia), 1156 Gladstone Ave. SE, Grand Rapids, Michigan 49506, Phone 616-452-2814
Helps & Guidelines Chairman: Mrs. Mal (Bernese) Schlegel, 2574 Union SE, Grand Rapids, Michigan 49507

Board of Directors

1971-74
Mrs. Nels Andersen (Judy), 2207 Delaware Blvd., Saginaw, Michigan 48609
Mrs. John B. Lucke (Virginia), 1156 Gladstone Ave. SE, Grand Rapids, Michigan 49506
Mr. Robert Yohn, 510 E. 13th St., Apt 22, New York, New York 10009

1971-73
Mrs. Charles Baxter (Priscilla), 34 Olcott Drive, Manchester, Connecticut 06040
Mrs. Judith A. Bennett, Frost Lane, Cornwall, New York 12518
Mr. Clement R. Burton, 120 S. Broad, Middletown, Ohio 45042

1971-72
Mr. Forrest W. Cozzan, 690 N. Hagadorn Rd., East Lansing, Michigan 48823
Mrs. Wm. Hydon (Betty), 54 Washington Ave., Amityville, New York 11701
Mrs. Donald N. Paulsen (Pat), Lake Swannanoa, Cayuga Trail, Oak Ridge, New Jersey 07438

Regional Publicity Personnel

California: Douglas Adams, 1634 Oxford St., Apt. 302, Berkeley, California 94709
Connecticut: Mrs. Harry Smith (Anna), 53 Santa Fe Ave., Hamden, Connecticut 06517
Maine, N.H., Ver: Miss Priscilla Richardson, Box 335, Marlborough, New Hampshire 13455
Massachusetts: Mrs. Theodore Yoos (Jary), 5 Rumford Rd., Lexington, Massachusetts 02173
Midwest: Mrs. Ronald W. Harper (Pat), 1618 Evergreen St. SE, Grand Rapids, Michigan 49506
Northwest: Mrs. C. L. Huffine (Virginia), 2247 5th Ave. NE, Rochester, Minnesota 55901
New Jersey and Pennsylvania: Mrs. Charles Thorpe (Arduce), 85 W. Main St., Mendham, New Jersey 07945
New York: Miss Sally Steinmetz, 99 Gregory Ave., Mt Kisco, New York 10549
Outreach: Mrs. Wellington Tucker (Alma) 579 Teasdale Place, Apt. 12, Bronx, New York 10456

Minutes of Sacred Dance Guild Board Meeting, January 21, 1972, Grand Rapids, Michigan.
Present: Maxine DeBruyn, Pres., Kathy Muir, Treas., Bernese Schlegel, Chr., Helps & Guidelines, Pat Harper, Midwest Regional Pub., Kay Clark, Corr. Sec'y.
Absent: Virginia Lucke, Bd. of Direc., Forrest Coggan, Bd. of Direc.

1. Discussion and agreement on suggestion of having the present Vice President be the temporary Chairman of the Regional Eastern Workshop. The outline of procedure to be sent to all Regional Publicity Personnel to use in encouraging workshops in their area.

2. Treasurer's Report: Checking Acct.: $1,749.49, Savings Acct.: $600.00

3. Agenda for Feb. Workshop: (a) Coordinate SDG into a feeling of Oneness. (b) Past Presidents to continue their on-going projects prepared in office to solidify the whole for SDG.

4. Item: Forrest Coggan is considering the position of Nat'l Program Chr. when Rev. Miller is ready to retire.
Item: New cover for the Newsletter to tie in with brochure color and design. Dave Wiltse, Printer.
Item: Corresponding Sec'y. to update SDG Mailing List, developed in Dec. '68 by Toni' Intravaia, to be sent to all SDG members during summer of '72.
Item: Brochures to be sent to dance contacts working in religious movement, to encourage membership in SDG.

@@@@@@@ Recommended Reading @@@@@@@

"Catch the New Wind" by Marge Champion and Marilee Zdenek.
(Ed. Note: This is a new book and to date I have not been able to ascertain the name of the publisher. Like many of you I saw Marge Champion dance the Lord's Prayer on the Today show. The two women were there to discuss the new book.)

"Modern Dance Fundamentals" by Nona Schurman & Sharon Leigh Clark, McMillan Co., 866 3rd Ave., NYC 10022.

"The New Jesuits" by George Niemer, reviewed by Francis Sweeney of Boston, New York Times Book Review, March 14, 1971: "An edited notebook that reveals in some depth a variety of occupations." John Walsh one of the eleven Jesuits mentioned in the book teaches drama and dance in St. Louis, as he longs for days before suppression of the Order in 1773. "Baroque drama and ballet were fostered in 250 Jesuit schools in Europe" from which graduated: Moliere, Corneille, Lope de Vega, Goldoni, Calderon.

Faith and Art, Box 408, Oakbrook, Illinois 60521. This is a new magazine. The May-June issue has an article by Louise Mattlage (SDG member) "Faith Dancing".

****

THE GUEST COLUMN (Louise Mattlage, SDG member, is our artist this issue.)

****

Excerpts from lecture on Dance in the Church by Louise Mattlage, director and choreographer for Faith Dancing an Affirmation of Life

Religious dance can best be presented in the contemporary idiom with trained bodies. A weak back, wobbly legs, insecure leaps trembling attitudes are embarrassing to watch. Only little children can be excused for lack of technical finesse in public appearances. They have about them an aura of innocence that an adult will never have again, and truthfully no longer needs. The adult dancer who chooses to participate in Worship Service in dance should study dance at least once a week with a qualified teacher of modern dance. Any dancer even as young as 10 or 12 should hesitate before showing her inadequacies, faults and weaknesses publicly. When she is able to dance with some authority and with a sense of security, her work with the church can begin. Sincerity is not enough. It is important, but a mumbling hesitant vocabulary of movement is simply sad and separating. That is, one feels sorry for the performer, and is separated from the message by the personal relationship with the unfortunate exhibition of inefficiency.

This does not mean that people should not dance. They should. In the most satisfactory Worship Services that The Dancers of Faith have presented the service has always been concluded with everyone dancing-including the minister and or priest. This group experience however is not indulged for artistic or spiritual communication. It is for the joy of dancing. For the joy of moving, for the joy of being alive. It is in essence FOLK dance. But Folk dance though it is often pleasurable to watch, says very little, and communicates hardly at all. It is artless art, without meaning but with an inner centered outwardly expressed happiness. Once however that the dancer commits herself to the view of even the most innocent and unsophisticated congregation of people she must be ready, prepared, conditioned, and trained to communicate. The greater her body vocabulary the greater the chances are that she will have something to say with the non-verbal language of dance. No miming will do it. No pretty costume will cover up the vacuum of nothing said with nothing. No pretty face, nor flowing hair, nor prop of Cross or Star of David held in lifted hand, can compensate for a lack of body language, i.e., training, degrees of performance. Some people have greater charisma than others by natural gift of God. With less training they are able to communicate more than another who may have years of training, but no empathy at all. Thus, a Sacred Choir may be composed of various levels of training and ability. The wise director knows that the balance must be on the side of the educated dancer. The others can take their places in the chorus, or in minute "parts" best adapted for their particular use and level of technical achievement. No one's feelings need to be hurt in this wonderful form of expressing one's faith. The less proficient can always read or sing or play the flute or simply stand and hold a banner relative to the work performed.

The tragedy of so much dance in worship, and the reason it is so universally scorned by professional dancers is because these obvious truisms have been neglected. Non-dancers have been sincerely interested in forming and joining dance choirs. They "love" to dance, and they should, but the director must, I repeat must advise her participating group to study, learn and educate their bodies. No art form reaches beyond the individual without the artist's self-discipline, study and work. The Sacred Dancer, as well as all other artists, must submit to this to achieve the goal of spiritually enriching the lives of her audience. The director, too, should keep her creative awareness alive, and explore new ideas constantly. Hymn singing and hymn dancing can become equally inspid and trite. On occasion, however, hymns can evolve into lovely dances in conjunction with the choir or congregation. Sometimes with solo voice and solo dance a hymn can be exalted and reverent without being bogged down by cliches and repetative movements. The Hymn-interpretation approach unfortunately is too often used by untrained people and unimaginative directors. It is the bete noir of religious dance and should be used as little as possible. Great and good music is available everywhere. Organists are the most treasured help artistically that the Sacred dancer has. They seem to have an especial bigness about them and an insatiable generosity. They will always help with good music, good taste, good timing, and the best of cheer. I have yet to find an organist who was limited in the gift of understanding helpfulness and enthusiasm.

There is no doubt that contemporary dance is most easily adapted to the altar for several reasons. It has basically a wider range of expression, it has great flexibility in regard to space. Levels and obstructions are often blessings in disguise to the astute director who uses them to enhance the choreography. It blossoms with the simplest of costumes. Light is not an issue, and it lends itself with grace and dignity to the rays of the morning sun as well as the candlelight of the even-song. Bare feet on rugs are infinitely more secure than ballet slippers. Those churches that do not have rugs often have floors that only bare feet can securely traverse. The music of the organ is natural for large groups and for profound messages of depth and character. It is not so well interpreted in the light and frothy music

of superficial fairytale type of music more common in the ordinary ballet.

Dancers need to state their faith. Until they realize the value of communication with people and God no dancer has fulfilled her potential. The world is full wonder and excitement to help dancers to this end. The wind blows in mysterious ways. Dance to that! The flowers bud and blossom in time for Easter; leap for that! The snow makes a mantle over the bare ugliness of winter. The stars and the moon give glorious challenge to choreographers for although they move in a sphere greater than our simple human stage, they too dance. Guided by a greater discipline they move in their orbits with majesty saying what dancers try to say. Dancers need to know that inner discipline. By using the will that is given them then they too, with practice, can produce movements that are equally divine.

"Bit" Reviews

From "Our Lady of the Snows" Bulletin:
Recipe for Renewal

If all the sleeping folks will wake up,
And all the lukewarm folks fire up,
And all the dishonest folks will confess up,
And all the disgruntled folks will sweeten up,
And all the discouraged folks will cheer up,
And all the depressed folks will look up,
And all the estranged folks will make up,
And all the gossipers will shut up,
And all the dry bones will shake up,
And all the true soldiers will stand up,
And all the Church members will pray up--
THEN you can have the world's greatest renewal.

--The late Cardinal Cushing.

From Illinois Journal, Fall 1972, "A Personal Philosophical View" by Mary Gysin:

The sun may dawn in the light of despair,
Yet, the answers lie out there somewhere
Beware the many paths of possibility,
To choose the ones to your destiny.

and:

Professional growth has no end,
Only starts and stops or places to begin,
With words and deeds and fun and play,
To use again another day.

and:

Some answers are questions
Some questions are answers

Some methods are problems
Some problems are methods

Some realities are idealisms
Some idealisms are realities

Some resources are assets
Some assets are resources

Some critical choices are decisions
Some decisions are critical choices

(Ed. note: Thank you Mrs. Gysin for some inspiration.)

From Virginia Lucke:

Abbot Rembert Weakland, Primate of the Benedictine Order, Vatican, Rome, is a 44 year old Jazz-loving American priest, and the first American ever to head the world's oldest order of Catholic monks. He encourages more decentralization and creative expression among the 600-odd communities of Benedictine monks and nuns throughout the world. "Monks at the Bahia Abbey in Brazil have staged a Mass using voodoo instruments and dancers, while in Africa, Weakland himself has watched girls dancing around the altar to the beat of tom-toms during a Mass. 'The early monks created the Gregorian chant' observes the abbot, 'so today someone should be capable of creating something else.'" Abbot Weakland has particular affinity for Africa, its 'body culture, which involves' music and dance. 'I am interested in the African concept of the total man.' He feels Catholicism in Africa will soon be domesticated through black leadership--monks and nuns there may have to cut ties with European roots and ways. Yet Abbot Weakland also appreciates conservatism--In Spain, while the Abbey of Montserrat is center of advanced art and thought, just across the border in France, Monks

of the Solesmes monastery continue to sing Gregorian chants and pursue conservative intellectual life that Abbot Weakland describes as 'Almost Royalist Catholic'. (page 40, Newsweek Magazine, Jan. 31, '72)

Robert Streicher presented three works, one of them entitled "Satan's Games (in Hell)" Friday night June 2, at Washington Square Methodist Church, New York City. Mr. Streicher dancing Satan was thwarted by the ideal love of a poet (David King) and a woman (Carol Volanth), two members of his company. (New York Times, May 21, 1972)

Eleanor Blau, New York Times, July 30, 1972, p. 51, describes contributions of the cast of "Godspell" to Mass at Trinity Church, historic Episcopal church at Broadway and Wall Street, New York City. There were seven performers attired in harlequin costumes who narrated parables, mimed and sang. This musical is based on Gospel of St. Matthew and was part of the church's summer festival. Director is John-Michael Tebelak, whose master's thesis in Drama this "Godspell" is, for Carnegie Tech, Pittsburgh. The music by Stephen Schwartz is for piano, drums, guitars. "Godspell" has been blended with church services in several cities, including London, where Archbishop of Canterbury blessed it. The song "Day by Day" stimulated members of the congregation to rise and clap along with the cast and grew in crescendo as the cast left stage and moved down the center aisle. At the beginning of the service, the poem "On Christ the Clown" was read by Harvey Cox, whose book "Feast of Fools" is claimed to have been the inspiration for "Godspell".

In St. Francis de Sales Catholic Church, New Orleans, every Sunday's 9:30 a.m. Mass is a celebration with music familiar to the congregation: Dixieland, rock and traditional black songs seldom in print, plus jazz, spirituals and old Baptist hymns. Father Clarence Joseph Rivers, composer and author and director of the Department of Culture and Worship for the new National Office for Black Catholics was at Xavier University for a one-week workshop to encourage black music use in the Mass. The picture with the article shows white and black priests and altar boys all in dashikis, hands clasped circling the communion table. "Physical movement is encouraged. People clap, sway, gyrate, snap their fingers and pump their legs to the music." Choir members improvise new verses and the congregation respond with the chorus. The congregation, including 25-30 whites, responded to Rev. Joseph Putnam's reading of the Kyrie Eleison enthusiastically. Several did little dance steps to the drummers' beat as they marched to the communion rail. They often link arms as they sing hymns. (From the New York Times, August 6, 1972)

The Rev. Mr. Al Carmines' "Joan", reviewed by Julius Novick, New York Times 6-25-72, is praised for "obeying the Biblical injunction to make a joyful noise unto the Lord". Mr. Novick feels that even though "Joan" is billed as A New Musical, the religious impulse comes through as "meditation on the nature of Divine Grace". He doesn't accept all the performance, but concludes: "Joan" is probably the most important work to date of a gentle, distinctive, and oddly lovable talent. Mr. Carmines' whimsey has integrity, he at times serenely follows the logic of his own craziness." Gus Solomons Jr. choreographed, aided by David Vaughan and Phyllis MacBryde.

From Presbyterian Life, Aug., 1972, pp 17 and 18.
Anne Smith (SLG) of Hamden, Conn., is reported to have led 600 United Presbyterian women who met June 27-29 at the Methodist assembly grounds, Lake Junaluska, North Carolina for three day regional meeting titled "Appointment with Tomorrow". They used the film "Prophet Dancer". Anne Smith "appeared from time to time throughout the meeting to express in dance where the women found themselves and where they hoped to be ...as they questioned values in today's world...At the post-panel juncture Anne danced 'I Wish I Knew What It's Like to Be Free', and abruptly the theme of the assembly became 'Appointment with Freedom Tomorrow'. Her body suffered, her body exalted; she ground the world into a ball between her hands, and then released it like an uncoiled spring into the air." Anne led workshop groups on dance. James A. Gittings concludes:

"Out of the Junaluska meeting, comes one item of truth likely to echo (at all the other regional meetings scheduled throughout the summer). Made clear in an especial way by Anne Smith and Atlanta's Melva Costen, that truth stood frozen for a moment on a stage that suddenly seemed to lose its natural boundaries. Instead, Melva's voice, warm as she sang a song of freedom, enveloped the entire hall, and Anne's dancing form was it's light...This reporter's conclusion: The church's women, at least the leaders among them, are freer as people then their brothers in the Holy Spirit's presence and counsel in the church of Jesus Christ."

(Ed. note: The following is a special contribution by Virginia Huftine via Virginia Lucke)

Litany of Praise

Leader: The word comes to us in the alarm clock--waking us to an entirely new yet unlived day.
People: Praise God for a new day!
Leader: It comes to us in advertisements. Life is "wonder and joy".
People: Praise God for the awe and the mystery!
Leader: It comes to us in street signs: "Go", "No Stopping", "Yield the Right of Way".
People: Praise God for keeping us going.
Leader: It comes to us, a group of people united in task.
People: Praise God for community!
Leader: It comes to us as LOVE. The Love which passes all understanding; the Love which wakes us, shakes us, and calls us to expend the gift of life. To give the courage to live!
People: Praise the God of Love!

- First University United Methodist Church, Minneapolis, Minnesota

The following are items found by your Editor:

The United Campus Christian Ministry and Consultant/Trainers Southwest sponsored "Celebration...A Journey into Wonder" July 7-9 with the following staff: Sam Criss, Carol Konek, and Cindy Simpson, Trainers, Mary Sue Foster, Art, David Childs, Music, Bess Gardner, Dance and Jim Lantz, Art. This was held at the Buerksen Fine Arts Center in Wichita, Kansas.

From Missionhurst, June-July, 1972
"A Dance Before the Lord"

"There are many people who take offense at the very idea of a religious dance within the confines of God's dwelling among us. They easily see how pagan religions have used dancing in the worship of idols, but to them it is inconceivably against the spirit of piety to accept such a practice in a Western Christian Church.

"In fact, we Westerners express our unity with God, Christ and one another in quite different ways. We are not that exuberant or at least the great majority of us are not. It would be good, however, to remember that a fourth century document recommends that children's choirs should not sing alone but should be accompanied by musical instruments, dancing and rattles. Clement of Alexandria who died in A.D. 216 had already described in his 'address to the heathens' a Christian initiation ceremony in which torches, song, and dancing in a ring 'together with the Angels' figure prominently.

"No one then should be surprised that in countries like Zaire and Cameroon, Church leaders have no objection, to say the least, to rhythmic expression of the faithful's religious feelings. An outstanding example is the rhythmic singing and celebrations of the native sisters founded by Joseph Cardinal Malula in Kinshasa.

"A similar sinitiative was begun in the contemplative convent of St. Damian in Sangmelima, Cameroon. The community was founded by a former missionary to Asia, a French woman, Mother Mary of Jesus, who had entered a convent of the Order of St. Clare near Bordeaux, France. There she felt a call to go to Africa to help the Africans discover a contemplative way of life adapted to their own civilization...

"'If so many other experiments (in monastic life have failed,' she (Mother Mary) said, 'it is because people have thought it necessary to Europeanize or Americanize African men and women. After a few years, the Africans feel the longing of their own personality and they leave.'

"'Here,' she continued, 'young women have been able to express their contemplative souls freely. I have only helped them to find themselves by leading a family life with them, making them tell the legends of their villages, their fears, the things that were forbidden them, everything that has left a mark on their childhood. This has set them free, and allows them to discern the things which are valuable in African life in order that they may preserve them.

"'Thus we have found that dancing in the liturgy is a very valuable expression for the African religious woman. The African religious woman. The African is a rhythmic being who translates his entire life into dance, from the cradle to the grave. Should we exclude it from the religious life and worship? The young novices have spontaneously found rhythmic gestures and songs which express their prayers. They have perfected, purified, sanctified them, and finally considered them worthy of inclusion in the liturgy. For each Sunday they compose a new dance; it is a continual process. And visitors are surprised to discover a complete prayer in which the whole being, body as well as soul, returns to God.'....

"And so it happens that the visitor assisting at the Eucharist at the convent sees a hundred black hands stretch forward at the end of the penitential rite and wave rhythmically while the Kyrie is sung in low tones, accompanied by African music. It is the gesture of the African poor who beg for alms.

"The seventy nuns have begun a true celebration. Most of them are surprisingly young and their heads are covered with veils or scarves when they turn their faces toward the altar. Two postulants beat the tom-toms, and a nun plucks a stringed instrument.

"Rhythmic steps and graceful movements of the hands express their joy in the Gloria and the triumph of the Resurrection in the Creed. At Communion time, the nuns come forward, moving rhythmically to the sound of tambourines, and chant a Psalm. Their thanksgiving is also expressed by a Psalm, punctuated by Hosannas, as they dance and clap their hands.

"To any visitor it is a happy surprise because it is noticeable that here the Eucharist is a truly African celebration which the native dimension brings fully alive....

"It was in 1948 that Father Jean Danielou, S.J., famous theologian and now a cardinal, wrote: 'The day when the Negro world is Christianized, we'll be able to see a prodigious liturgical development; a return of sacred dancing.'

"'This return has been accomplished not only in Sangmelima and in Kinshasa but in many places of Africa. It was Mother Mary of Jesus who wrote: 'Africa has a rhythmic song to give the world joy again.'"

From The Dancing Times, Spring, 1972
London, England

"Pupils of Joan Weston who took part in a service in Chelmsford Cathedral recently sought to combine the arts of music, dancing, drama and painting in the celebration of the Eucharist. The Cathedral was completely filled and it was hoped to repeat the presentation later."

+++ FILMS +++

Ed. Note: If any reader knows the whereabouts of the following films, please write to Mrs. Frank Roeder, 12011 Franclan, Bridgeton, Missouri, 63044:

"Dance and the Church" or
"Church and the Dance".

(Also, dear Readers, if any films are made or you know of any, please share with our Readers.)

-(-(-(-(-(-(TV)-)-)-)-)-)-

Your Editor saw two inspirations on the TODAY show:

April 10, 1972: Judith Jamison of the Alvin Ailey Company danced the Lord's Prayer and then Judith as part of the Company danced the Kyria, Gloria and Sanctus. Such powerful dance was a delight to share.

I am sure that any of you who heard the strains of the Lord's Prayer on September 27 on the TODAY show dashed to see what was happening...and of course there was a lovely woman moving who was later identified as Marge Champion. (See page one for news of her new book.) The Presbyterian Life, Aug. '72, pp 6-10 carried the following as sent in by Virginia Lucke: Lincoln Richardson writes: "Marge Champion Makes the Good News Visible" We learn that not only is Marge an Elder in West Hollywood Presbyterian Church, but she is lending her skills to several churches in Los Angeles Area. Ex: Young people of St. Paul's united Presbyterian Church, integrated congregation Baldwin Hills section La., pastor The Rev. Chas. A. Gilmore, Marge, John West, a young professional dancer from a Roman Catholic Church who planned the following: "gather outside the church and sing songs with guitars; at eleven o'clock throw open the doors of the church dramatically and say 'Enter the house of the Lord!'; enter singing; give people something--perhaps a daisy--as they enter; involve older people; disperse young people throughout the congregation to leaven the spirit; improvise a dialogue on a common point of dispute between young people and their elders; have people greet and touch one another during the service." (Note from V. Lucke: sounds like Doug Adams! Pat Sonen used the flower idea seven years. Cora and Clarke Wells used the gathering outside the church in Okla. in the 1950's.) Marge is also working with women's Monday prayer group seeking tentative elementary movements to complement their Bible Study and Prayer. "Unlike several other religions the Christian has never developed ways to use the body in the process of private devotion..."

LETTERS TO THE EDITOR

From Mrs. Sharry Lou Devine, 151 Old Liverpool Road, Apt 1-B, Liverpool, New York, 13088: "Also suggest using pictures if possible in Newsletters, of various workshop seminars and members' works performed."
(Ed. Note: We'll continue to look into the situation, but at the present it is too expensive.)

From Juana de Laban, 7731 Meadow Park Drive, #121, Dallas, Texas, 75230: "...Am happy to notice that the SDG is getting truly an organization and seems to spread into all the States! Grand. However, the kind of type for the newsletter sure is hard to read for people like me - not only is it faint, but the type is difficult to decipher - have others said so too? The content is great and gradually gets better as to what should be included in a newsletter.

"Do you know of any important books on the dance which are not how-to-do books? Am concerned with all the publishing which is of little value indeed and constantly look for books which give my students some concepts and stimulation. So, if you can make a column of that type in the newsletter, it would be good - I think readers clamor for better things.

"Also as far as I can see the newsletter never really concerns itself with music which goes with religious choreography - surely among the many people there must be a person who could write on that subject.

"Finally the integration of the arts is another subject so neglected and we constantly talk about integration, inter-relationships of the arts, etc., but rarely do something about it.

"So, those are a few comments since am reading the SDG's newsletter completely when it comes...Until later, my greetings to you, and good luck for the editorship - you are right for the SDG!"

(Ed. Note: For the time being the typewriter will not be changed, but the typist and the printer are working on a darker reproduction...As to books, we have a little section on reading and then you will note elsewhere the ad for obtaining a bibliography on sacred dance...As to a music section, I hope one of my readers will either contribute or make a suggestion. And of course we do have a pamphlet on suggested music for sacred dance.... And finally as to an article on the

integration of the arts, who among the readers will come forth and supply one? Thank you Juana for the fine letter - SDG is growing!)

From Charlotte Stinger, 27 Louella Court, Wayne Penna., 19087:

"...The issue just published, by the way, is one of the most interesting Newsletters I remember receiving. Your new "form" makes easy reading....

"Toni' dear, I just let my 2 new teachers read your Spring Newsletter, because neither knew that such an organization existed. They were interested in reading, but that is as far as it goes..."

(Ed. Note: Thank you Charlotte!)

From Doug Adams, author "Congregational Dancing in Christian Worship":

"Dear Readers: Thank you sacred dance guild members and friends! My book Congrational Dancing in Christian Worship has gone through its third printing since release in January of this year. I attribute this sales success to all of you who have stimulated people's interest and desire to dance in churches throughout the country.

"The publishers have asked me to undertake an expansion of this book or a sequel. I would welcome your contributions to this edition. Do write me about reactions to the book, revisions and expansions you would suggest, and any of your own experiences which you would be willing to have included. If you have used some of the suggestions and practices in the book, I would appreciate your reaction and evaluation.

"This first edition has stressed the many ways in which the church through its history has used Congregational dancing to effect community, repentance, rejoicing and rededication. Many current ways to involve members of the congregation in moving experiences of worship were detailed in the book; but I would hope that the next edition or sequel could detail even more of these current possibilities. I would also welcome any glossy photos, as the printing process allows such inclusions.

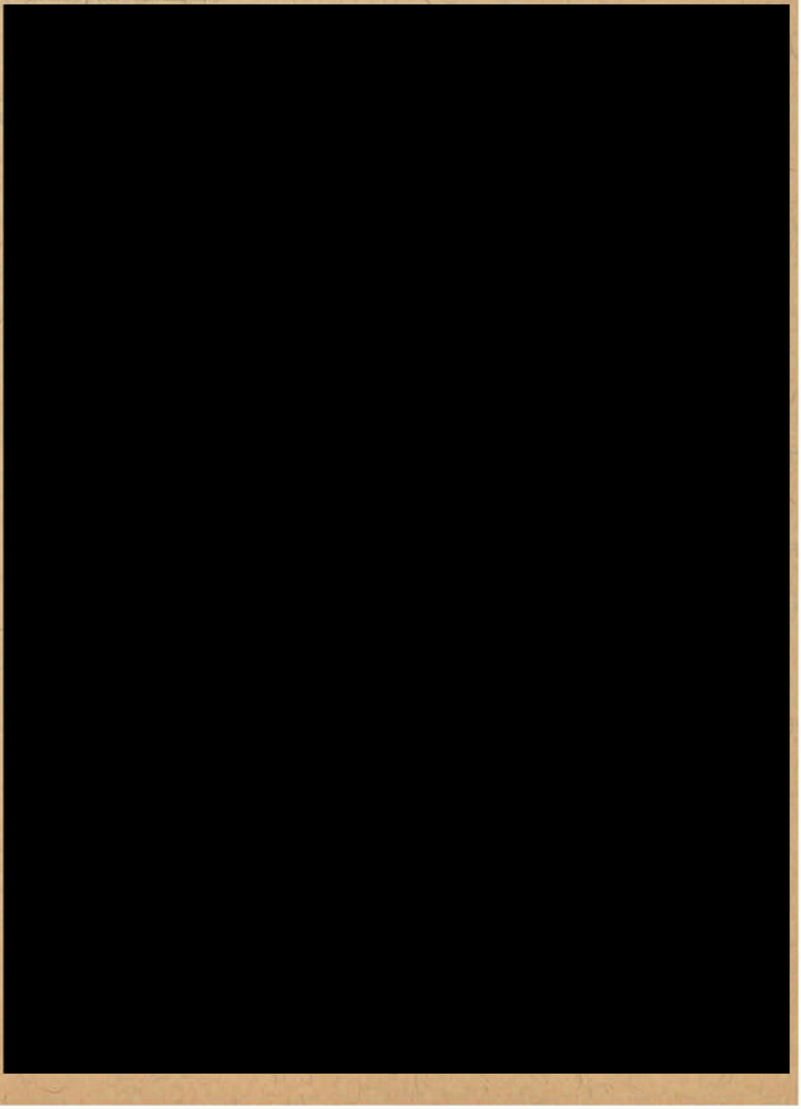
"I hope you will write many suggestions. Please send them to me c/o the publishers as I will be travelling and moving to Berkeley this fall to accept an appointment as doctoral candidate in "Religion and the Arts". Write to Doug Adams, c/o The Enabling Company, 1035 Indiana Street, Vallejo, California. I look forward to your letters.

Shalom,
Doug

P.S. Production schedules being what they are, the next edition or sequel probably will not appear in print until mid 1974. Copies of the first edition issued in January 1972 may still be obtained from the publisher, The Enabling Company for $10 a copy.

*******SPOTLIGHT ON NEW MEMBERS**********

New Members since Feb., 1972:



[redacted]

To become a member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of memberships are available.

Rates:

Regular (1 yr.)	$ 3.00
Regular (2 yrs.)	$ 5.00
Student (1 yr.)	$ 1.00
Group (1 yr.)	$10.00
Sponsor (1 yr.)	$10.00
Sponsor (2 yrs.)	$15.00

Please make checks payable to: Sacred Dance Guild and mail to:
Mrs. Carl Hartman
Martin Road
Pleasant Valley, New York 12569

Helps and Guidelines (Aids for clergy and dance directors)

80¢	1. "Consideration for Starting a Dance Choir"
60¢	2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00	3. "Using Creative Movement in Religious Education"
60¢	4. "How to Plan A Sacred Dance Workshop and Bibliography"
Free	5. The Sacred Dance Guild Brochure

Special Offer: Entire kit at $3.00
Additional 10¢ charge for single copy mailings
Please send order and payment to:
Helps & Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

nnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnn

NEWS OF SACRED DANCE ACTIVITY (Listed alphabetically by states.)

nnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnnn

CONNECTICUT -

From Louise Mattlage: Since fall of 1971 the Dancers of Faith directed and choreographed by Louise Mattlage have presented programs at an average of two a week. In the fall Dances of Faith, An Affirmation of Life were given in Churches, colleges, universities, Synagogues all over Connecticut. Among them was a stunning program at the Bridgeport Connecticut Public Library given as a part of a city cultural program. At a local Synagogue a Kadish was written and sung for The DANCERS OF Faith by the Cantor, which he interpreted to the congregation as a song of grief and praise, as well as a statement of joy in life. In December the Dancers of Faith became a part of The Temple of Understanding Conference with leaders from the great religions of the world in attendance at the Unitarian-Universalist Church in New York City....Churches of many denominations joined in this celebration. In most of the other churches and synagogues where they have danced, the congregation joined the dancers at the conclusion of the program sometimes dancing to Shalom, Shalom and sometimes to I Am The Lord of the Dance. Most times the priests and ministers and rabbis joined in the dancing...In Chicago Louise Mattlage taught several workshops at Bethany Theological Seminary and presented a lecture demonstration in which all present took active part. Dancing in the isles was for real!....At the Winnetka Congregational Church the choir sang for the dancing and a band of three instruments and organ accompanied....During the winter months all of the dancers (Lee Meagher, Barbara Webster, Jean Loeb, Catherine Papale and Elizabeth Gaynor as well as apprentices) taught in the local (Connecticut) area, appeared on television and appeared in church services throughout the community. In January and February programs were held to a minimum and Louise Mattlage took her Dances of Faith lecture and demonstration to The University of the West Indies where the students enthusiastically accepted this (to them) type of spiritual expression. While in Barbados she worked with the Barbados Dance Theatre where Virginia Seely, director and choreographer for the group, has innaugurated a religious dance into her exciting night club performance at the Hotel Hilton...The audience is invariably carried away by it. Later Louise went on to Florida where she guided the congregation in an Easter Dance Celebration in a Presbyterian Church. She taught and gave workshops at the local (Naples, Florida) High School and gave a lecture and demonstration for the Naples Music Club. Most of the audience was initiated into the Sacred Dance for the first time...She has been invited to return in all instances and to bring the group ...a financial impossibility, alas!

In April and May the group presented Dances of Faith an Affirmation of Life for a Presbyterian Church Worship Service in which the choir sang the well known songs from Rejoice and where, for the first time, Three Prayers from the Beatitles was performed on the altar. At a Bahai meeting for worship, a former group member from Philadelphia, Dian Hamilton joined with Louise in presenting the Kadish, two Greek prayers to words from the contemporary Greek poet Kafavy and Celebration from the book "Free to Live, Free to Die" by Malcolm Boyde which was danced to the words and accompanied by guitar...Later in the month of May the dancers appeared at a Roman Catholic Church where for the first time a woman came down to the front of the church during the first dance (performed in long pastel costumes in muted light, deeply reverent) and shouted "Sacriligious" followed by a tirade...all the time the dancers continued with their Dance Prayer. The heckler left at the end of the dance after shouting a few more recriminations. Needless to say the congregation with many nuns and other religious in it, were overwhelmed with remorse and apologies. Their response, a most unusual occurance for the Dancers of Faith, at the end of the next dance (The 100th Psalm) was to stand up and applaud! Usually we accept worshipful silence.

To conclude the spring program two

lecture demonstrations were given in High Schools. The one in Greenwich High School included a large segment of the audience on stage taking active part. All established a relationship with their spiritual selves in the course of the program. At the Andrew Yard High School the program was more intimate and all students who chose to take the workshop participated. Many of those who came to the first (there were three consecutive sessions offered) stayed for all periods. Louise who directed the workshop said it was a bit crowded but joyful!

Workshops were held at the at the Southport Boys Club in June as they were last June. Mr. John Robinson, president of the Boys Club, cooperated with the board in establishing an image of interests in other activities than athletics and competitive sports. Last year's sessions were a great success, as was this year's, in reaching new people and bringing to the community a spiritual quality not before realized.

The Lancers of Faith held weekly sessions on Mondays throughout the summer. Note from Louise Mattlage: As other non-professional groups are using the name Lancers of Faith, we are changing our name to Faith Dancing-An Affirmation of Life.
Second Note from LM: We're always looking for new dancers....New blood is always exciting and we enjoy our always delightful new associations in Faith Lancing.
(Ed. Note: Sorry to have not kept up with you in our last issue, but hope our readers will be inspired by your activity.)

ILLINOIS -
From Toni' Intravaia, Carbondale, Illinois ...Lectured and conducted a demonstration as part of St. Mary College, Leavenworth Kansas' "Liturgical Workshop", Saturday, October 7, 1972. The theme was "Enough of Something from our Hands has the Power to Live" and involved the lectionary, dance, music, art, and audio-visual. The day closed with a Mass involving the arts as part of meaningful worship.

MASSACHUSETTS -
Carolyn Reed, Attleboro, Mass., reports: Our Sacred Dance Group performed many segments from "Jesus Christ Superstar" on February 27. The youth of the church provided all the music. This was in All Saints' Episcopal Church, Attleboro.

MICHIGAN -
Kathy Muir, Director of the Liturgical Choir, First United Methodist Church, Grand Rapids, reports they were part of the "Celebration of Creativity" presented at Festival '72, Calder Plaza on June 4th. The Senior High girls did "Lord of the Dance", their favorite, for the Youth Service and the Lords' Prayer which has been worked and reworked but the group can't seem to get enough of it.

Easter morning "Now the Green Blade Riseth" and "Gods' for Real" was presented in church and Kathy was also busy with a Jazz Workshop involving very sustained movements which required much concentration.

From Kalamazoo, Sarah Gents reports that Westwood United Methodist Church Sacred Dance Guild has been asked to prepare an hour to ninety minute program for presentation as Goodwill Ambassadors to British Honduras December 26th to January 2nd. The group will be performing Sacred Dance, Musical Comedy, Ethnic Dance and Contemporary American Dance. Making the trip will be five couples of young dancers from Western Michigan University, Albion College, University of Michigan, University of Illinois and Friends World College who comprise the Kalamazoo Sacred Dance Guild. Miss Pam Collam, Miss Jan Gould and Miss Manda Gents, college students accompany Sarah for demonstrations and lectures as well as other members of the group.

This summer a six hour mini-course in Interpretive Dance was taught at MSU Youth Exploration Days, along with an eight hour course in Creative Worship at the United Methodist School of Missions at Albion College.

NEW YORK -
Betty Lean Hydon, Wesleyan Lancers, Simpson United Methodist Church, Amityville, reports: For a Modern Dance Workshop and Rehearsal for a specially scheduled service at area churches sponsored by the Simpson United Methodist Church in February, group worked with "Christ of the Universe", "The Prophets", "Reconciliation in a Broken World", "The Passion", "Celebration of the Christ Mass", and "Come Holy Ghost".

Betty Dean's group with the above works plus "Fuzzies: Folk Fable" appeared March 5, Brooklyn; March 15, Rocky Point, New York; March 26, New City, N.Y.; April 10 Port Jefferson, N.Y.; May 21, Holy Trinity R.C. Diosusan High School, Hicksville, N.Y.; May 28, Hicksville, U. Meth. Ch; June 5, South Hampton, N.Y.; and coming up November 9, Bethpage, N.Y.; Nov. 12, Massapequa, N.Y.; Dec. 3, Albertson, N.Y.; Dec. 6, Westwood, New Jersey.

Carolyn Deitering, Schenectady, N.Y. reports: August 19-26: taught a week of workshops in dance as an expression of worship for the Community for Christian Renewal at Camp Fowler, Lake Pleasant. Scheduled sessions were held every afternoon in chapel. Unscheduled moments of individuals and groups moving in prayer and praise took place the rest of the day and evening. All movement and sound was improvised. Danced to words, song and beat made up by group or to the songs of the folk music workshop. (That music also was improvised, allowing a creative relationship between sound and movement at all times.) Two evening worship services included solo and entire group (unison movement and procession) dance.

August 7-11, Carolyn taught at downtown area (Schenectady) Bible school. Three groups of children (ages 3 - 12) each day experienced free movement expression and moved to words and songs which formed a part of the Bible School curriculum.

September 8-10 Carolyn taught for the Unitarian family retreat week-end at Beaver Cross camp in Cooperstown. Adults and children (some very little ones) took part in creative movement experiences out-of-doors.

NORTH CAROLINA -
Fran V. Sullivan, Director, First United Methodist Interpretive Dance Group, Charlotte, reports: The "Interpretive Dance Goup" danced for Covenant Presbyterian Charlotte this summer, performing George Harrison's "My Sweet Lord." They also performed a 15-minute work entitled "Man Overcome, Man Overcoming". In the first section Pat Farmer, representing "Mankind" being born into a perfect world danced to Dick Hyman's "Evening Thoughts". Then to Dick Hyman's "Minotaur" Mankind was overcome by all the evils of the world. The evils were dressed in black and wearing masks. To "The Nature of Love" one girl in white, representing love, overcame the evils and Mankind was saved.

On Sept. 10 First United Methodist held its Summer Concert under the direction of J. V. Stephenson, Jr., with Kathryn P. Stephenson as organist-pianist. A string quartet was also featured. Fran V. Sullivan and Peggy Myers danced to "The Sanctus" by Gounod.

OHIO -
Pat Treml and Margaret Moore from the Unitarian Universalist Church of Akron, Ohio report that their Dance Group performed for the Church Womens' Group. For those interested in a lovely Christmas program "El Nacimiento", The Nativity, "Los Pastores", The Shepherds, and "Navidad Nuestra", Creole Mass using various colored ribbons hanging from waist over black skirts and black leotards.

Mrs. Beverly Hamilton, connected with First United Methodist Church Rhythmic Choir, Dover, Ohio presented a program at a local Music Study Club in September. It included narration on history of sacred dancing, several dances to demonstrate a simple Christmas hymn, a rejoicing number perhaps the "Lord's Prayer" and "Fill My Cup, Lord". Beverly has a new program resource material, "A Day for Dancing" by Lloyd Pfautsch, $2.50 (9 carols of medieval times, made for dancing).

Clement R. Burton, First United Methodist Church, Middletown, Ohio, reports:

the Rhythmic Choir and P.R.O.M.I.S.E.S. Sacred Dancers will take second Musical Mission to Japan. Two performances are scheduled for Tokyo as benefit concerts to raise money for Christian counseling, telephone service, and performances in six other cities. All members will be housequests in Japanese homes.

Performance includes Singing Choir, Bell Choir, Dance Choir and is built around theme "Let Us Build Bridges" which was taken from a Japanese proverb. It is danced silently in the program. Other dance sections include "Joy is Like the Rain", "Sound of Silence", "Make Me a Channel of Your Peace" and "'Ain' A That Good News".

The Rhythmic Choir has performed in Naperville, Illinois, Piqua, Ohio, South Charleston, Ohio, and Layton, Ohio. The group performs using all types of space on a pie shaped platform to fill width of sanctuary area.

Marvin E. Peterson of Anderson Hills United Methodist Church, Cincinnati, reports: Easter sunrise service, April 2: We started the church in darkness and after some appropriate music with narration moved into a soloist singing "In Joseph's Lovely Garden". A high school junior boy dressed in white bell bottoms and a long sleeve white turtle neck (also white sox) interpreted the angel's part. Two girls dressed in grey-blue robes and black scarves on their heads were the two women.

Later in the service I preached on "Symbols of the Resurrection". Following this I slipped out into the hall and took off my robe and shoes. I had on white bell bottoms and a long sleeve white turtle neck (also white sox). Our youth choir shouted "Alle-lu" and as the guitarist began the introduction for the Ray Repp "Alle-lu" the young man, who had served as the angel earlier, and I came bounding out into the chancel area followed by the two girls, now dressed in purple and white pants suits. We used a simple repetitive pattern for the chorus and appropriate movements for the verses.

To involve the congregation in some movement, we had people come forward at the time of the offertory and bring their offering to the altar rail. Then each person was given a piece of yellow craft tissue which he put into a chicken wire hole to complete a butterfly - our symbol of the resurrection. The partially completed butterfly was on a large wooden frame in the middle of the chancel. We had left about 200 (of some 1500 holes) empty for completion in the service. We had 268 people present so we had to do some double stuffing of the holes - but it worked out nicely.

Most people reacted positively to the service, although a few were upset that I, a middle-aged minister, would get involved in the interpretive movement. A couple of families even walked out. It was fine for the young people to be involved in movement, but not a minister!

Mrs. Barbara Driver, director of the Jr. Sacred Dance Group of the St. Mark Methodist Church in Layton, Ohio, reports: many exciting happenings. Last Easter 1971 her 8 girls interpreted "Low in the Grave". During 1971 they have incorporated other interpretive movements into their worship services. These include, "For the Beauty of the Earth," "Deck the Halls" "The Lord's Prayer", and several psalms. Barbara has performed many of these alone - mainly due to the lack of space. Easter service 1972 included a procession where two girls walked down the center and 2 or 3 down the outer aisles waving colorful banners and "whispering", "He has risen," until they reached the front. At this time the choir, who was in the back of the church, began singing, "He is Risen, Alleluia!" On this note, the girls made a joyous turn and went to their seats. Then the choir processed down the center aisle and finished singing the song!

The main problem in her church is that not everone can see the dancers. They feel the need for a higher chancel.

Barbara is very interested in holding a workshop in or around her area. Contact her if you share this strong desire. Her group sounds very much alive!

Mrs. Beverly Hamilton directs a five-member Rhythmic Choir at the First United Methodist Church in Dover, Ohio. Her group has participated not only in their own church but others locally and also out in Ashland, Ohio. They performed "Fill my Cup, Lord" by Blanchard,

sung by a female soloist. They wore yellow draperies over the heads to give the idea of the woman at the well. Other works included a Hebrew Dance, "Gentle Mary Laid Her Child", and the Lord's Prayer. All were performed with records. The whole congregation participated in simple movement to "Blest be the Tie that Binds".

Janet Wright, director of Liturgical Dance Choir and Littlest Angels' Dance Choir at the United Presbyterian Church in Coshocton thanks Mrs. Marjorie Lyons for her assistance in the winter-spring programs, particularly Easter. Also, she announces that Mrs. Julia Bowman will be the new leader Fall of 1972, when Janet leaves to further her study of dance at Bennington College.

1972 opened with a solo dance by Rose Chu. Colored slides were flashed on her white-covered body as she moved to the record, "Through the Eyes of a Child", by Moody Blues... part of a New Year's Eve midnight worship service. January 8 on "Joy Sunday" the Liturgical Dance Choir did the "Lord of the Dance" with organ and a female soloist in the regular worship service. For one of the six Wednesday night Lenten dinners, the two groups interpreted the parable of the seed. After its reading the "seeds" (dancers) were tossed (planted) by the only male member and during "Printemps" by Debussy some flowers grew and others fell. The affirmation of offering of thanks to God was celebrated as the "seeds" rose together and moved in a joyous circle dance to "All Good Gifts" from "Godspell". Their colorful skirts and dancewear added to the excitement.

Maundy Thursday, Mrs. Lyons organized a dance-drama for the evening service in the sanctuary. As "Were you There" was slowly sung by the chancel choir (the adult choir) - two adult men slowly walked onto a special lighted platform and made a cross with their bodies. Following them were four guards (Sr. High Boys) and Jesus (adult) carrying an imaginary cross. The three Marys (adult women) knelt at the foot of the scene and the angels (girls from dance choirs) flowed in from behind. This idea was taken from Meditation on the Cross by Edgar A. Cook. Another verse was added to this hymn--"Were you There When He Rose up from the Grave - Sometimes it Causes Me to Praise Him, Praise Him!"

Easter morning the Introit at regular worship awoke with the two dance groups, singers, and guitar in the song Victory Dance. The tune is traditional with words by John Ylivasaker and the whole song and movement is done in a round. Easter evening the Jr. Teens prepared a special rock worship service based on Jesus Christ Superstar. Janet worked with this group and 2 boys were Judas and Jesus in movement to "Heaven On their Minds" while the rest were the active, pulsating crowd. Then Jesus and crowd dramatized the Crucifixion and John 19:41, where the Liturgical Dance Choir members did a solemn movement around an empty wooden cross.

Liturgical Dance Choir repeated the Parable of the Seed on May 9th along with other dances for the National Honor Society. They offered it on Music Sunday, May 14, 1972. At this time Mrs. Bowman helped with the Littlest Angels' Choir to create a movement to the Creation Story from Genesis 1.

June 10 the Liturgical Dance Choir held a festival to share a whole concert of original works, some revived but most new. The idea of the total day evolved as we worked together. The last group piece while Janet was still leader "Lord Have Mercy" was part of the worship service July 23. Voice and guitar accompanied the movement.
Also had a day camp June 12-16 in the Picnic Shelter.

WASHINGTON -
Therese Weiscopf Elliott, Spokane writes: The last two performances one on Mother's Day May 14 at Westminster Presbyterian Church during the service with a presentation of "It Took A Miracle". And on June 2nd the same number was given at the Amaranth Lodge Order of Eastern Star. The next program was given September 6th for the White Shrine and was followed by a program in Boise, Idaho on October 5-6-7.